/294 cont./ In contrast, on ceremonial
292 days the men make and wear special bands, in which the end is
531 cut off, painted, and embellished with appliqué of down or
614 feathers, in such a way as to form a kind of small, rigid banner distinctive of the owner's clan (Pl. VII, D /see p. 45/). We have reproduced 18 specimens in Fig. 20 /see p. 35/:

A. without a mark
B. unidentified
C. Čiba Čera
D. unidentified
E. Kõge Čera
F. Paiwe kujagoreõ
G. Bãdejeba bo'pokẹjwo
H. Paiwe čoreõ
I. (Bokodori) or (Ẹ́wãguddu) Baiaddadaʷ
J. Ārórе čẹbegeʷõ
K. Ārórе
L. Ki
M. Ẹ́wãguddu čãbõgeʷõ
N. Bakoro
O. Bóro Čera
P. Ąpibore
Q. Ẹ́wãguddu
R. unidentified

[386] /295/ They are painted in red and black (urucú seeds crushed in fish fat, and resin, kid'doguru), with appliqué of white down.

Specimen L represents one of the eponyms of the Ki clan, the puma.

G perhaps evokes the form of the crocodile, the eponym of the Bãdejebage.

● 182 There are hardly any objects which do not thus express, each in its own way, the owner's social position. This is the case with 301 the labial pendant, three types of which exist: the rigid pendant, 614 needle-shaped, made of bone, hardened resin, and—since the [439] natives are able to procure old cartridges—beaten copper, seems the privilege of a single clan (1); another make, of wood covered

1. All the copper specimens that we got belonged to various parts of the Paiwe clan.

with feathers, a plait, or shell fragments, and terminated at the lower end with a bunch of feathers, indicates the clan by the color or nature of the ornamentation; finally, a last type is constituted by a string of small fragments of mother-of-pearl or

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533
535 would have continued all night had not the visitors finally insisted on retiring to their hammocks.

In the morning there was held a jaguar dance for our curiosity, for it
535 has become quite meaningless to them, no one being able to tell exactly
[182] the significance of the dance.

An enclosure was built of burity palm leaves, roofless, which served
535 as the dressing room of the dancer. No women were permitted to enter;
292 the rites of dressing the dancer to represent the jaguar were evidently taboo to the women. Two singers with rattles stood in front of the man
[302] to be dressed. The dancer was painted red with urucum and down pasted on his breast. His face was also smeared with urucum. Around his arms were fastened armlets made from strips of burity palm leaf, and his face was covered with a mask made of woman's hair. The foreskin of the
[291] penis was tied with a narrow strip of burity palm leaf, for these men under their tattered European clothing still carry this string. A skirt of palm leaf strips was worn, and a jaguar robe was thrown over his shoulders. The skins of practically every species of snake to be found in the
[825] pantanal hung from his head down his back over the jaguar robe, which
[531] was worn with the fur on the outside. The inner surface of the hide was painted with geometric patterns, in red and black, but no one could explain the symbolism. A magnificent headdress consisting of many pieces, and containing feathers of many birds of the pantanal completed the costume with the addition of deerhoof rattles worn on the right ankle. The dancer was ready.

535 The headman facing the dancer began singing to the accompaniment of his rattles, and slowly began backing out of the enclosure, the 'jaguar' dancing before him. The other men followed in line, roaring at intervals in the song. In this manner the enclosure was left and the dance began in the open. The women and children had withdrawn either to the huts or the surrounding jungle, but when the jaguar began dancing in the
[533] open, they came up on the dead run to join the dance. The women did not sing, but the men did so excitedly. The dancer danced flat footed with legs bent and knees thrown outward, arms extended at the side. His dance consisted of violent hops on both feet, and the twisting of his body this way and that with each hop. At the completion of the song the women and children would turn and run for cover, which they did not leave until the singing and dancing were resumed. [Plate III, 2, 3, 4.]

[text continues on p. 124]